



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE MUSICAL TIMES, And Singing Class Circular.

JANUARY 15th, 1855.

Music in this Number.

BUT THE LORD IS MINDFUL OF HIS OWN.

From Mendelssohn's *St. Paul*, arranged by G. A. Löhr.

MOZART'S MASSES.

THE REQUIEM.

Contributed by E. HOLMES.

(Continued from page 226.)

IN the chorus "Rex tremendæ," Mozart has so wrought up the feeling of awe and terror with which this scene of the last judgment inspired him, that the hearer becomes subdued; he feels, under the lofty magnificence of the sounds, a sense only of feebleness and nothingness. The words of this piece ending "Salva me fons pietatis" are in reality a prayer, and might with propriety have been expressed as a prayer in music; but the first exclamation gave the opportunity for a music painting: it was a subject for sounds which might be treated in the bold and poetic style of a Milton or Michael Angelo, and he seized it accordingly,

If this movement be heard out of its place, the mind should be prepared for it by some solemn preface, for in the course of a few bars we are in the midst of such serious and mortal considerations, that no effect so great in music was ever so rapidly accomplished, or by such means.* Almost every hearer has admired, in a general way, the grand declamation and lofty conception of this composition; even its science is so clear that it looks like simplicity; but the musician who traces results by leisurely and contemplative reading, as well as under the immediate impression of effects, sees that even Mozart, so famous for concentrating his power in short *Adagios*, never excelled this one; and that the scientific part may, among the majority of listeners, be still more enjoyed by being better understood.

It would not have done in this place to produce a long movement; the style could neither be entirely dramatic, nor wholly scientific: a blend-

ing was required; the feeling of dread was to be powerful and transient, produced by a strong concentrated effort, which, like the explosion of a thunder-cloud, leaves the wayfarer in alarm and astonishment. The beginning of this chorus, accordingly, elevates the mind, excites attention, and prepares the ear. It consists of dramatic exclamations, brought in with regularity on the second of the bar, at the termination of the cadence of the stringed orchestra, which accompanies in unison. There is an originality and grandeur of idea even in this disposition of the parts. Two bars of symphony of nearly the same notes precede this entrance of the chorus:—

Vio. 1. 2.
Viola.
Bass.
Unis.

Grave.

Chorus. *f*

f Rex

Rex

Expectation is greatly raised by this introduction, which is in a time so slow that every quaver bears an accent. That such a passage cannot be continued long is felt at once, and we naturally wonder what is to come: the climax is heard in two or three chords for voices, and the wind instruments:—

Chorus. *ff*

Rex tre-men-dæ ma-jes - ta - tis

Now follows the scientific thought, multitudinous and vast in suggestion, which Mozart had in reserve. The alto begins one canon, which is answered in the fourth above by the soprano; and the tenor another, which is replied to in the fifth below by the bass. Besides this double canon, the stringed instruments in four parts are canonical in their motion, and we have thus in movement eight real parts:—

* Although the *Requiem* is excellent for choral concerts and the "Rex tremendæ" has been for thirty years past the chief extract at our Festivals, the original destination of the work as a part of the Catholic service ought not to be overlooked. In church performance the pauses for prayers, &c., occur at the end of the Kyrie, the end of the Lacrymosa, the Offertory, the Sanctus, after which the music proceeds to its conclusion. The knowledge of these main divisions throws a light on Mozart's design; and it is easy to perceive how the work, as a Service, must gain by them.

Vio. 1.
Vio. 2.

Treble.
Alto.

Tenor.
Bass.

Viola.
Bassi.

Rex tre -

Rex tre - men - - -

Qui,

men - - - dæ ma - jes -

- - - dæ ma - jes - ta,

Qui . . . sal - van - dos,

The basis of this progression is a sequence of sevenths. At every half bar after the opening, it gives a new variety of that welcome harmony: now a seventh with minor third, now a dominant seventh, &c. This is the first form of the canon; the second time it is inverted: the subject of the alto and soprano is taken by the tenor and bass, and their former parts are now placed above. Agreeably to that principle of Mozart's composition, which reserves the greatest effects for the last, the suspensions of sevenths now fall to men's voices, and are held on their best and most powerful notes:—

Rex tre-men - - dæ majes-ta - - -

Tenor.

Bass.

Rex tre-men - - dæ majes-ta -

The basset-horns and the bassoons double the voice parts, but the independence of the vocal chorus on the stringed orchestra is almost complete, and produces an immense richness and volume of harmony.

At a half close on the dominant of D minor, the

majestic expression of the chorus terminates, and the music assumes a character of simplicity and supplication. The same feature of violin accompaniment is preserved; but, with a new bowing, it is transformed into a symphonic passage of sweetness and elegance. Many a reader will revive a pleasing emotion at the sight of the Mozartean phrase:—

Vio. 1.
Vio. 2.
Viola.

Treble.
Alto.

Bassi.

Sal - va me,

Tenor.

Bass. Sal - va me,

The final cadence for all the voices *piano*, with its memorable flat 6 in the tenor part, ends in D minor, out of the original key, probably with a view to the commencement of the next movement in F.

As an instance of the sublime, produced by uniting the simplest and most complex effects of musical science in rare conjunction, the "Rex tremendæ" is unsurpassed. It reminds of Handel, because of its sequence of sevenths, and also of a motion of the bow instruments, much employed in old oratorio music. But this is accidental; the construction is really quite original. To have condensed into a few bars of double canon such a vast idea as the subject embraces—to have led up to it with art, and disposed of it briefly and effectually,—is the triumph of the composer.

The "Recordare" is a quartett which stands alone. Though its theme is scientific, it is relieved by the most flowing air in the accompaniments; the expression of the voice parts is pathetic; and in the cadences there is a peculiar—*angelical*—melody, which no other epithet will describe. The canons here are numerous. First, a canon in the second for the basset-horns, with accompaniment for violoncelli:—

Corni di
Bassetto.

Violoncelli.

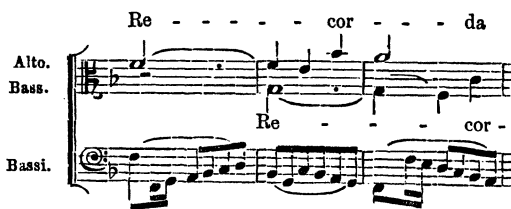
* Though the imitation is direct, beginning in the violins on the fourth crotchet of the bar, yet, from the length of the passage and its peculiar structure, the effect produced is that of contrary motion, by which the music greatly gains.



When this symphony reaches a cadence on the dominant, the two violins begin a canon in the unison, on a pedal bass, founded on the accompanying notes of the violoncello. Science aids the musical effect of one of the most beautiful introductions ever composed :—



On the first entrance of the voice parts, both these subjects are inverted. The canon in the second becomes canon in the seventh, which is its inversion; the bass is likewise turned backwards :



The answer to this subject, by the soprano and tenor, presents the two canons for the voices and stringed instruments brought together. Learned counterpoint then gives way to a passage of expression profoundly sorrowful and imploring. This passage occurs three times, in different keys, in the course of the composition, and each time it appears more and more religious and affecting :—



All the voices here have expressive melody, and contribute fine dispersions of harmony; but the beautiful alto part which enters at the next bar, the diminished octave in the soprano on the F sharp in the bass, and the final cadence of the same part, belong to music so exalted, that it has ever been held sacred from imitation. Composers leave it at a distance, with reverence, as a monument of their chief and leader.

Between the passages of this composition, which require intent listening, the ear has intervals of melodious repose. Of this kind are the bass and tenor solos, "Quærens me," &c.; still counterpoint, which gave the first impression of the movement, maintains its ascendancy. The following sequence, in which the voices imitate by contrary motion, is in ten real parts—the bassoons doubling the bass and second violin are not reckoned :—



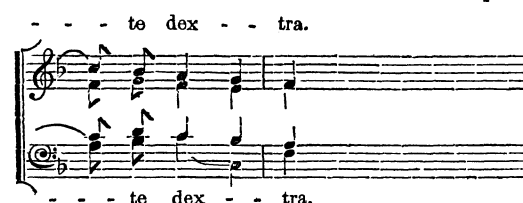
A surprising effect is always created in the performance of these numerous and flowing parts, through their clearness and symmetry. At the close in D minor there is a change to B flat, in two bars of the most elegant construction. It was a little thing to Mozart, but is always welcomed by musicians :—



The first canon now goes on in B flat, with a new accompaniment for the violoncelli and tenors, and fresh effect from contrast of key. The chords for voices at "Ingemisco tanquam reus," are dictated by the penitential text. They carry the modulation back towards the original key, and introduce with advantage the two little solo phrases of soprano and tenor, which are gems of expression in the pathetic style. The tenor solo coming after the cadence of the soprano in A minor, one note lower, has an exquisite character of tenderness and sorrow—



and the four voices joining by degrees, expressing hope in a *crescendo* on the words "Mihi quoque spem dedisti," form a truthful and beautiful conception. There remains only to notice the final cadence—canonical by similar motion in the alto and tenor parts, and by contrary motion in the bass. A more melodious quartett passage cannot be pointed out in all music; it breathes calmness and repose—the very spirit of the text:



After all, the effect of this movement, that which dwells upon the memory, is its expression—abstracted, pure, celestial. In this respect, the "Recordare" is, in sacred music, a model of unapproachable excellence. We forget its art, though melodies and scientific combinations in such profusion, combined with such exquisite delicacy of treatment, transcend the usual work of Mozart himself, and denote his circumstances in composing, the excitement of approaching death, and a mental vision already "commencing with the skies." Had he died without writing the "Recordare," music would have wanted one of the most powerful traits of the individuality of its author.

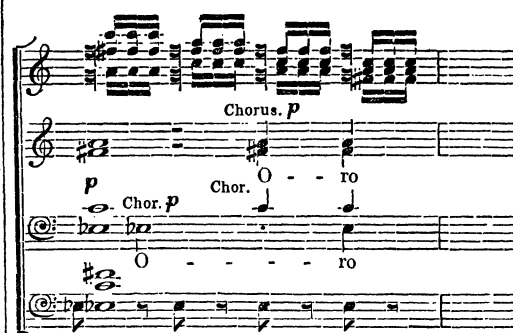
The "Confutatis" is a symphonic piece, and belongs, like the "Dies iræ," to the wild music of imagination, rather than to any recognized scientific structure. The accents of demons and angels are brought before us in the contrasted effects of a double chorus—tenors and basses answered by sopranos and altos. There is fearful and savage meaning in the unison of the stringed instruments:—



Mozart must have conceived this idea somewhat in the mood of Raphael when painting his ferocious soldiers in the "Massacre of the Innocents." Nothing common is admitted into this movement, not even in the modulation of a little connecting passage. This progression from the dominant of A minor to C, introducing the choir of sopranos and altos, has remained unused since Mozart's day:—



A corresponding passage leading to A minor, when the trebles and altos enter a second time, is still more effective. But the finest part of this piece is the solemn prayer at the end, where all the voices join. We realize the effect of the soft chords of wind instruments and the agitated accompaniment:—



This passage of enharmonic relation, at every cadence deceiving the ear, would never be truthfully intoned by any chorus, but for the help of the wind instruments which Mozart has provided. The changes of harmony are mysterious and awful. An expiring prayer—the contrition of the catholic penitent with head in the dust, is expressed in suitable language—"Oro supplex et acclinis."

(To be continued.)